

THE APPEAL OF PHOTOGRAPHY

PHOTOGRAPHY is an undeniable esthetic problem upon our modern artistic horizon. The idea of photography as an art has been discussed no doubt ever since the invention of the pinhole. In the main, I have always said for myself that the kodak offers me the best substitute for the picture of life, that I have found. I find the snapshot, almost without exception, holding my interest for what it contains of simple registration of and adherence to facts for themselves. I have had a very definite and plausible aversion to the "artistic" photograph, and we have had more than a surfeit of this sort of production for the past ten or fifteen years. I have referred frequently in my mind to the convincing portraits by David Octavius Hill as being among the first examples of photographic portraiture to hold my own private interest as clear and unmanipulated expressions of reality; and it is a definite as well as irresistible quality that pervades these mechanical productions, the charm of the object for its own sake.

It was the irrelevant "artistic" period in photography that did so much to destroy the vital significance of photography as a type of expression which may be classed as among the real arts of today. And it was a movement that failed because it